

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



New Music

Friday, April 17, 2009

7:15 pm Pre-concert Talk by Howard Bashaw,
Mark Hannesson, Andriy Talpash

8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Seven Spheres (1998)

Howard Bashaw
(b. 1957)

- i. Tapestry: Legato Eclipsing
- ii. Calculation: Double Convergence
- iii. Triptych
- iv. Calculation: Pointillistic Texture and Counterpoint of Palindromes
- v. Tempo Cubism
- vi. Tempo Collage
- vii. Celestarium: The Coruscate Prism

Aaron Au, violin
Joanne Yu, cello
Jeff Campbell, clarinet
David Quinn, bass clarinet
Brian Sand, trumpet
Roger Admiral, piano
Brian Jones, percussion
Angela Schroeder, conductor

Folie à Deux (2008) (World Premiere)

Mark Hannesson
(b. 1968)

Aaron Au, violin
Joanne Yu, cello
Shelley Younge, flute
Jeff Campbell, clarinet
Roger Admiral, piano
Brian Jones, percussion
Mark Hannesson, live electronics
Angela Schoeder, conductor

All My Friends Are Imaginary (2009) (World Premiere)

Mark Hannesson

Mark Hannesson, live electronics

Intermission

Form Archimage (2001)

Prelude

I

Interlude

II

Interlude

III

Postlude

Roger Admiral, piano

Banyan Construct from 61★★ (2009) (World Premiere)

Andriy Talpash
(b. 1974)

I. Rub the wrong way

II. Skinny

III. Inclination

IV. Explosive issue

V. Await decision

VI. Space of time

Aaron Au, violin

Joanne Yu, cello

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Jeff Campbell, clarinet

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Brian Sand, trumpet

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PROGRAM NOTES

by Andrea Eng

Howard Bashaw (b. 1957)

Seven Spheres (1998)

- i. Tapestry: Legato Eclipsing
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Howard Bashaw is originally from White Rock, British Columbia. He holds a DMA in Composition from the University of British Columbia (1989). He is currently a Professor of Composition, Orchestration, and Music Theory at the University of Alberta.

His work *Seven Spheres* (1998) is for chamber ensemble. There are seven movements, each of which focuses on a different organization of musical time, sound, and space. The first, third, fifth, and seventh movements each utilize a different aspect of sound as experienced through adjustments of instrumental groupings and aural space to create their musical effects. The second, fourth, and sixth movements use mathematical elements and calculations as the basis for the musical material. In the first movement each instrument plays a unique line, each one building into the overall musical “Tapestry”. The image created by the woven mastery will vary depending on the individual listener and his or her proximity to the individual instrumentalists in the concert space.

“Double Convergence” is built on a twelve-tone motive made up of the twelve pitch classes. The motive is presented sixteen times, in sixteen different voices, and at sixteen different tempi. As the motive is repeated the tempo is adjusted accordingly, so a slow repetition of the motive will become faster, and a fast repetition of the motive will become slower. As the motives come into sync with each other the voices converge, and eventually become one.

In the third movement, “Triptych,” the ensemble is cleverly divided into a trio of voices. The first is the violin, second is percussion, and the third is the wind and string instruments. The percussion establishes a rhythmic atmosphere, in which the solo violin takes the lead and draws the musical momentum forward. The remainder of the ensemble interjects and creates depth in the soundscape. If the entire experience is likened to a moving train, the violin is driving the motion, and the percussion provides the rolling landscape, while the rest of the ensemble are the flashes of the varied scenery that dots the landscape. It begins to feel so much like a real rail journey that a careful listener may even hear the bells at the railway crossings.

“Calculation” is built on a single motive and relies on the structure of palindromes. The motive and the rhythms are all palindromes. In this short but musically dense movement, each instrumental line starts at a different time and at a different tempo. The musical lines are carefully calculated to have the central points of their individual palindromes meet together at the central point of the movement to make the entire movement a large palindrome built of palindromes.

The piano plays the pivotal role in the fifth movement, “Tempo Cubism.” The piano presents a rhythmic ostinato that becomes the basis for the piece. The other instruments of the ensemble play individual melodic lines, each one at a different tempo. These melodic lines influence the tempo of the piano’s ostinato. The layers of rhythm and timbre create a cacophony and the original ostinato appears to be absorbed into the various rhythms surrounding it. “Tempo Collage” is based on scalar passages rising from a single pitch class at different timbre and tempi. The effect conjures up images of underwater air bubbles of different sizes rising from a single point.

In the final movement “Celestarium”, the sonic atmosphere is set through long chords played by the ensemble. Out of this individual melodic lines arise, each one presented in turn by a different instrument of the ensemble. It is like looking into a prism where all colours are present, and when the prism is moved, individual colours are revealed.

Mark Hannesson (b. 1968)

Folie à Deux (2008) (World Premiere)

All My Friends Are Imaginary (2009) (World Premiere)

Winnipeg native Mark Hannesson is a visual artist and a composer of both electronic and acoustic music. He is currently completing his DMA in Electro-acoustic Composition at the University of British Columbia, and he is an Assistant Professor of Composition and Music Technology at the University of Alberta. Hannesson’s interests have long included the integration of electronic and non-electronic instruments and sounds as is demonstrated in both of his compositions this evening.

Folie à Deux (2008) is scored for flute, clarinet, violin, cello, piano, vibraphone, and live electronic processing. This work is a conceptual metaphor for the psychological condition *folie à deux* in which one person’s delusional state causes the same delusion in another and it becomes a shared psychotic disorder. This rare condition is often found in people who are in close daily contact with each other.

Hannesson describes the musical effects in the work through his description of the syndrome, “The syndrome is constant and without any moments of lucidity and it is all-encompassing. It is a subtle madness that inhabits every moment of the sufferer. Further to this, the delusion is so powerful that it begins to affect those who come into contact with it. It is a loss of self, a delusion of identity.”

His composition *All My Friends Are Imaginary* (2009) is for Live Electronics. Hannesson describes it as follows:

Just
sOunds
cHance
sileNce

musiC
remAins
nothinG
Everything.

Form Archimage (2001)

Prelude
I
Interlude
II
Interlude
III
Postlude

Form Archimage (2001) was commissioned for Canadian pianist Marc Couroux. Bashaw draws from images of the artist himself at the piano to create this highly virtuosic work that capitalizes on the full range of the piano and its unique ability to be percussive, resonant, melodic, and harmonic all at once. In the “Prelude” and first movement, running melodic lines occur simultaneously at multiple pitch levels. The following two sections employ resonant motives in the extreme high and low register to play against each other and find mediation in the space between. In the final “Interlude” and the third movement, sharp rhythmic gestures accent frantic exploration for space as the melodic line runs up and down the keyboard. The “Postlude” draws all of these ideas together.

Andriy Talpash (b. 1974)

***Banyan Construct from 61*★★**

(2009) (World Premiere)

- I. Rub the wrong way**
- II. Skinny**
- III. Inclination**
- IV. Explosive issue**
- V. Await decision**
- VI. Space of time**

Andriy Talpash holds a Bachelor of Music Degree in Composition and Saxophone performance from the University of Alberta (1997), a Master of Music in Composition from McGill University (1999), and a Doctor of Music in Composition from McGill University (2005). An active composer and performer, Talpash is currently an instructor of Composition, Music Theory, and Orchestration at the University of Alberta. He is a founding member, conductor, and artistic co-director of the Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950.

Banyan Construct from 61★★ (2009) is a newly composed work, inspired by a recent trip to Hawaii. While there Talpash visited the Indian Banyan Tree in Lahaina, Maui. As banyan trees grow, some of their branches will drop from their canopy and take root to create new trunks. The banyan tree in Lahaina is more than 130 years old, it is over 60 feet in height, has 12 major trunks in addition to the huge core, stretches over a 200-feet at its widest point, and shades 2/3 of an acre.

It is not the size of the tree that necessarily inspired me, but the numerous huge branches that extended from the main core that over decades dropped to the ground, rooted themselves, and became new trunks.

The vast interconnectedness of the Banyan Tree, along with my love of crossword puzzles, inspired the piece. The titles of the movements are clues from one of the crossword puzzles I was working on in Hawaii. The answers to the puzzle clues were arranged in such a way that resembled, with a great deal of imagination, the Banyan Tree in Lahaina.

Just as the numerous trunks of a Banyan tree can be seen as individual trees connected only by branches, the clues of a crossword puzzle are unrelated except that their answers may share letters. The six movements of *The Banyan Construct from 61*★★ are completely unrelated musical events, but they share one common feature: an 8-note chord that is present in some way in each movement.

ROGER ADMIRAL coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey. Roger is co-artistic director of Edmonton's Plexoos Ensemble.

A native of Lethbridge, Alberta, **AARON AU** is currently a first violinist with the Edmonton Symphony Orchestra and a Visiting Assistant Professor of Violin and Viola at the University of Alberta. His principal instructors have included Gerald Stanick, Andrew Dawes, Thomas Riebl and Martin Riseley. In demand as a violinist, violist, teacher and adjudicator, Dr Au has performed and taught in Canada, the US, Europe, Japan and Cuba and was recently an adjudicator at the Canadian National Music Festival. In 2007 Aaron gained his Doctor of Music degree from the University of Alberta.

Clarinetist **JEFF CAMPBELL** holds a Master's degree in Performance from DePaul University in Chicago and a Bachelor's degree in Performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek.

Jeff is a member of Edmonton's Royal Canadian Artillery Band and is active as a chamber musician and soloist. He is a founding member of the WindRose Trio, a successful Edmonton-based reed trio that has premiered a number of works by local composers. Jeff has performed with the Edmonton Symphony Orchestra, the Saskatoon Symphony and Orquesta Sinfonica del Estado de Mexico. As a member of the Royal Canadian Artillery Band and other ensembles, Jeff has toured to Japan, Mexico, Bosnia, South Korea and Sweden.

In 2007 he was featured as a soloist with the New Edmonton Wind Sinfonia, the University of Alberta Symphonic Wind Ensemble and the Royal Canadian Artillery Band, performing Allan Gilliland's *Dreaming of the Masters*, Weber's *Clarinet Concerto No. 1* and Scott McAllister's *Black Dog*.

BRIAN JONES began his professional career in 1968 when he joined the Edmonton Symphony. Further studies lead him to Los Angeles with Forrest Clarke and Earl Hatch. Brian performed with the UCLA and Pasadena Orchestras and won first prize in their Southern California Percussive Arts Society Timpani Competition. Summer studies included the National Youth Orchestra and three summers at the Music Academy of the West in Santa Barbara. In 1973 Brian joined the Cape Town Symphony Orchestra. Besides the large symphonic repertoire performed, Brian also performed regularly with the opera and ballet orchestras. In 1975 Brian returned to the Edmonton Symphony as Principal Percussionist.

He has performed as soloist in the Milhaud Marimba Concerto, Concerto for Percussion by Allan Bell, and the Bartok Sonata for Two Pianos and Percussion in its symphonic version. Many of Brian's students have become professional musicians across Canada and the United States.

Originally from Grande Prairie, **DAVID QUINN** has performed with the Edmonton Symphony Orchestra since 1989. A graduate of Arizona State University, David studied with Ernest Dalwood and Ronald Dekant.

He has performed with numerous organizations including the Edmonton Youth Orchestra, St. Cecilia Orchestra, Phoenix Symphony, Arizona State University Symphony Orchestra and Mexico City Philharmonic.

BRIAN SAND completed his Doctoral Studies at McGill University (Montréal.) He was trumpeter with the Société de musique contemporaine de Québec (SMCQ), and made regular appearances with l'Orchestre symphonique de Montréal and l'Opera de Montréal, as well as various other local music organizations. He founded and lead the Island Brass Quintet - a dynamic ensemble that made regular appearances throughout the Greater Montréal area. His teachers have included some of North America's most renowned trumpet performers including principal trumpet players of the New York, Chicago, Los Angeles and Montréal Symphony Orchestras as well as several renowned chamber, studio and jazz performers. He holds degrees from Yale University, the University of Victoria and has pursued advanced studies at the University of Southern California, the Banff Centre as well as several music festivals throughout North America.

A native of Calgary, **ANGELA SCHROEDER** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Orchestral Winds and Percussion.

Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada.

SHELLEY YOUNGE, Assistant Principal flutist with the Edmonton Symphony Orchestra, is a native Albertan who received her Bachelor of Music degree from the prestigious Indiana University School of Music. Her work there led her to master classes with notable flutists such as Julius Baker (former principal flutist of the New York Philharmonic Orchestra) James Galway, Walfred Kujala (piccolo player of the Chicago Symphony Orchestra), Peter Lloyd and Jean Pierre Rampal.

She has performed as a soloist with the Edmonton Symphony Orchestra, Saskatoon Symphony Orchestra, Alberta Baroque Ensemble, Edmonton Chamber Orchestra, and with such notable performers as Celtic harpist Mary O'Hara and soprano Lois Marshal. Shelley's orchestral career has included work with as principal flutist of the Banff Ballet Orchestra, as well as performances with the Banff Festival Orchestra, Pro Coro Canada and the Alberta Baroque Ensemble, and numerous chamber music performances.

JOANNE YU was born and raised in Toronto. She completed her undergraduate degree in Chicago and then moved to Montreal, where studied with Brian Manker and received a master's in cello performance. Joanne has played regularly with Orchestra London Canada and has participated in the Tafelmusik Baroque Summer Institute. Joanne moved to Edmonton in 2009 and was featured recently in a Convocation Hall performance of the Clarinet Quintet of Johannes Brahms.

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